

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

FUMIKO GOTO

A THESIS


SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

IN

PRINTMAKING
DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

SPRING 2001



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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

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Final Visual Presentation

submitted by FUMIKO GOTO in partial fulfilment of the requirements
for the degree of Master of Fine Art.

The University of Alberta

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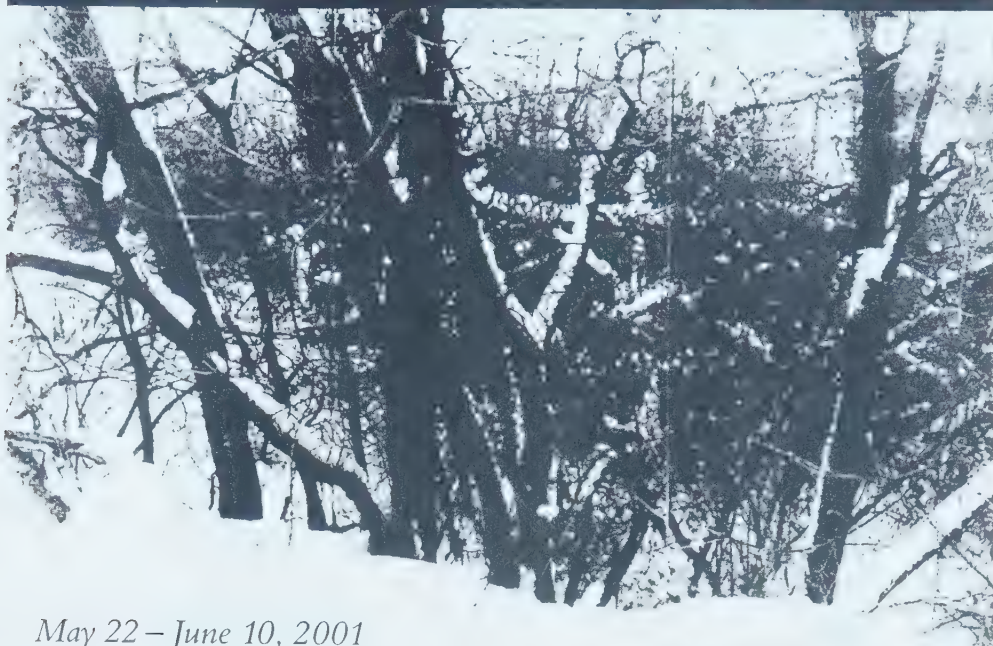
DEPARTMENT OF ART AND DESIGN

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I hereby release the following works for incorporation into the University Collections, University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Arresting Shadow Value: \$1,000.00	2001	Intaglio, Chine Collé	58" x 44"
Infection of a Time (No. 1, 4, 5) Value: \$800.00	2001	Intaglio, Lithograph	42" x 31"



May 22 – June 10, 2001

the Margin

Fumiko Goto

MFA Printmaking

This exhibition is the final visual presentation for the degree of Master of Fine Arts in Printmaking

Opening reception: Thursday, May 24, 2001 / 7:00–10:00 pm

Hours / Tuesday to Friday 10:00 am to 5:00 pm Sunday 2:00 to 5:00 pm

Closed Monday, Saturday, and statutory holidays

Location / 1-1 Fine Arts Building, University of Alberta

112 Street and 89 Avenue, Edmonton, AB Canada T6G 2C9 [780] 492-2081

Fumiko Goto and the Fine Arts Building Gallery would like to thank Colin McQueen and Display Design Systems Limited for supporting this exhibition



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f a b
Fine Arts Building
gallery

Department of Art and Design
University of Alberta

Artist Statement

To present what I see and what I find in my everyday life is the primary concern of my work. My artistic practice always has a strong relationship with the environment in which I live.

Since moving to Edmonton in 1999, I have been preoccupied with imagery concerning the natural environment around the river valley area. The first fall in Edmonton, I brought some unopened pine cones which I took from that area to my studio, keeping them on my work desk for a few days. Because of the dryness in the air it only took them a short time before they spilled their seeds in the studio. Such a contrast from my area of Japan. Visible effects of the prairie climate on the natural world along with its effects on the human body (itchy skin, dry nose, hair that jumps with static electricity) are some of the immediate influences on my work here.

The instant I came across the thick bushes along the river valley I felt a surge of excitement and a connection physically and emotionally to the fragile strength of the dry, cracked branches that are able to withstand so much. It was mid-September and most of the branches had lost their leaves. Everything was dry, tangled, and gnarled up, like an elderly person's chapped, arthritic hands. And yet they were so strong. They also recalled visual memories of a bird's nest after the baby birds have left; the tangled branches of the river valley as a whole might be considered a large nest itself. But there must have been some other reason these bushes spoke to me.

As winter came around they looked so beautiful with snow and hoarfrost and the sun lighting their branches. Locals passed the area daily cross-country skiing. Spring arrived, and the cherry blossoms bloomed and coloured the bushes with confetti. Locals jogged. It seemed like a natural, ideal area but in reality it can only be considered as moderately natural. A metal fence lies behind the bush just a few meters from the road. The area was cultivated and is occasionally manicured. It is admired and regarded as "wilderness".

Over the past two decades I have had several different themes running through my work: images of an old American army base in Tokyo, containers for overseas shipping in the Tokyo Bay area, a peace message series with imagery culled from graffiti in New York city, Monuments on the street - construction sights in New York city, Junk Jungle Jersey City - a dump from New Jersey, images of burned trees after a fire in a farmer's field in Colorado, and winter images of trees that seemed to be dead but weren't, around Grand Prairie.

These themes are very different but all have one thing in common. All have been used, abandoned, neglected, or forgotten and are in a state of decay. They are things which are in front of people all the time, but the realities of their existence have disappeared from our senses and consciousness.

I am interested in using the natural environment as part of my work similar to how a Japanese landscape designer might in Japan. The Japanese “borrow” the real landscape outside the actual garden’s space and incorporate into it their design, making the real seem unreal and vice-versa. My current and future work will be exploring these issues, experimenting with new ways of presenting my printed work and incorporating it with the natural environment.

Fumiko Goto, 2001

Slide list **the Margin** **Fumiko Goto**

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- No. 2 Installation: *Solitary Observer, Moving Shadows I, the Margin*, 2001
- No. 3 Installation: *Solitary Observer*, 2001
- No. 4 Installation: *Solitary Observer*, 2001
- No. 5 *Solitary Observer I*, Intaglio, 147 x 137 cm, 2001
- No. 6 *Solitary Observer II*, Intaglio, 147 x 137 cm, 2001
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- No. 8 *Solitary Observer IV*, Intaglio, 147 x 137 cm, 2001
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- No. 11 *Moving Shadows I*, Positive Transparency, Styrofoam, 183 x 183cm, 2001
- No. 12 *the Margin*, Intaglio, Chiné collé, 76 x 76 cm, 2001
- No. 13 *Arresting Shadow*, Intaglio, Chiné collé, 122 x 91.5cm, 2001
- No. 14 Installation: *Anonymous Landscape* (detail), 2001
- No. 15 Installation: *Anonymous Landscape* (detail), 2001
- No. 16 Installation: *Anonymous Landscape*, Plotter Print, 2001
- No. 17 Installation: *Anonymous Landscape*, Image created by a pinhole camera, 2001
- No. 18 Installation: *Anonymous Landscape*, Image created by a pinhole camera, 2001
- No. 19 Installation: *Anonymous Landscape*, Construction of pinhole camera, 2001
- No. 20 Installation: *Anonymous Landscape*, Construction of pinhole camera, 2001
- No. 21 *Thomas*, Intaglio and Lithograph, 48 x 35.5 cm, 2001
- No. 22 Installation: *Coming Up Against The Corner*, Lithograph and Plotter Print
73 x 73 cm x 9 pieces, 2001
- No. 23 Installation: *Coming Up Against The Corner*, 2001
- No. 24 Installation: *Infection Of A Time*, Intaglio and Lithograph, 107 x 79 cm x 5 pieces, 2001
- No. 25 Installation: *Phantom I* and *Phantom II*, Lithograph and Relief print,
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- No. 26 Installation: *Moving Shadows II*, Positive Transparency, Copper Plates, Bark, 2001

THE VISUAL ARTS

The beauty of neglect

Fumiko Goto captures breathtaking elegance by shunning the usual scenic route



Gilbert Bouchard
Visual Arts

PREVIEW

*The Margin
and
Cadence*

Showing at: FAB Gallery, 112th Street
and 89th Avenue
When: Through June 10

The straight-on artistic gaze doesn't hold much appeal for visiting Japanese artist Fumiko Goto.

Rather, the 42-year-old printmaker concentrates on artistically representing the oft-ignored edges of the visible world in a breathtakingly elegant show of new work called "The Margin" at the University of Alberta's Fine Arts Building Gallery. Goto is currently wrapping up her degree of Master of Fine Arts in Printmaking.

For example, many of Goto's prints depict Edmonton's river valley, but not in the scenic sense. Rather than capturing vistas or more traditional "beautiful" scenes, she's concentrated instead on taking pictures of raw scrub brush that she

then works in various ways to create her end-product multi-media printworks.

This body of work thematically connects to earlier print projects of hers dealing with places and things that are equally marginal, abandoned or in some state of neglect: an old army base, junked transport containers, graffiti, a New Jersey dump and images of winter trees around Grand Prairie.

"Visually the river valley really impressed me," says Goto. "It was the biggest reason I decided to stay here for my studies."

For her, the dark tangled brush on a snowy all-white background looked very much like traditional Japanese and Chinese drawing and reminded her a bit of a Jackson Pollock painting in the chaotic, abstract tangles of branches and tree trunks. In effect, she sees her tightly cropped brush images to be reminiscent of the "overall paintings" that Pollock and his ilk practised on the canvas. "It's always about the bush and the river valley, but it's very much abstract as well."

She understands that she's making the real (river valley scenes) seem unreal, but notes in her artist statement that traditional Japanese landscape designers did the same thing when they "borrowed" the real landscape outside an actual garden space to incorporate it into their construct, in effect blurring the lines, the margin between natural and artificial.

Time also plays a major role in Goto's work, in particular her goal to express her desire to "exist in the moment" as per her Buddhist upbringing.

"The whole show is really about the moment, about how as soon as you say



Solitary Observer (2001) by Fumiko Goto

'now' — 'now' is already gone," she continues. "I remember my teachers telling us in my Buddhist high school that you have to live in the moment, because you never know what's going to happen next and that you might not have a next day. It's funny, but I didn't think much about this before I came to Canada."

Following that idea, Goto has found different ways to make reference to time and its impact (spiritual, psychological and physical) in the show. In one series

of prints — an 18-piece panorama with 18-by-52-inch panels — she's set up the work so it mimics a walk in the woods, commenting visually on how your gaze is fragmented step-by-step.

In another series, gauzy prints on thin Japanese Kozo paper flutter over thick panels covered by laser-print images of river valley debris with plants growing through them. Not only do the overgrown garbaged items stand in for the ravages of time, she fully expects the laser

images to deteriorate quickly, hopefully fading visibly as they are exposed to light. Mind you, the ultimate "in the moment" expression has got to be the room-size pin-hole camera constructed at the not end of the gallery. The camera projects a "real-time" image of the street outside on a wall-sized sheet of ultra-thin Goto paper she brought with her from Japan. Also at the FAB Gallery is the senior graduate student and staff printmaking portfolio show called "Cadence."

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